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A Musical Magazine for Everybody.

VOL. II. No. 16.

JANUARY, 1895.

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Offices of "THE MINIM," 84 Newgate Street, London, E.C.,

AND OF MUSIC-SELLERS.

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(ENTERED AT STATIONERS' HALL.)

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too, that is really worth a hearing, written by first-class men, and which, if played in the concert-room, would be received with acclamation!

Now this is clearly "undervalued music," and for this reason: if worthy of attention at all its environment does not lessen its merits provided the rendering is fairly satisfactory.

Another case in point is "Pantomime" music, especially amongst the first-class performances, where there is frequently a great deal of really good music, well scored, which is too often passed over unrecognised, and in a great measure unappreciated by the great majority.

In the Pantomime season, just now getting into swing, we may be quite certain of finding the "popular" favourites in the shape of song and dance tunes well to the fore, and rightly too. In



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But every one who experiences the "woys and joes" of piloting an eager crowd of youngsters (and not infrequently grown-up youngsters as well) to some first-rate pantomime, expects to hear this class of music perhaps *ad nauseam*, and hails with great relief something which is not inseparably associated with the music hall, such as is often introduced during the transformation scene.

Eyes tire with the constant strain of following the ever-changing aspect of the stage; then it is that the enjoyment of hearing without the fatigue of looking is so appreciable, and in many cases the student of orchestration need not be ashamed to pick up valuable hints in the art of scoring at the too-often-despised pantomime. Many of our readers may recollect hearing the major part of the "Storm" movement in Beethoven's "Pastoral" Symphony, which was once introduced at one well-known house during the "transformation" period. Without discussing the pros and cons of its introduction in the pantomime, it must be conceded that the effect with darkened house and mimic stage storm was wonderfully realistic. But what proportion of the audience probably appreciated the full merit of the music? Another injustice to Ireland, *i.e.* (in this case) Euterpe! or, perhaps, Polyhymnia!

Let us now touch for a moment on the second part of the subject of this article, "undervalued musicians."

Take the average concert, metropolitan, suburban or provincial—Whose qualities are probably least appreciated, and whose abilities are the least recognised? Not the great singer's, the glamour of whose name is sufficient to dispel any deficiencies of rendering; not the modest, unassuming young vocalist's, whose efforts are praiseworthy, if, perhaps, uncultured; not those of the popular local genius who has, perhaps, little ability, but is always ready to help any one and anywhere, and is consequently a favourite; all these are judged from different

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In the tenth century there was a prevalent idea that the end of the world was approaching. Many

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RUBINSTEIN AS A MAN AND AN ARTIST.



Attention has been more than once directed in this journal to the remarkable likeness in several respects between Beethoven and Rubinstein. In appearance they were not dissimilar, in temperament they had many features in common, in loftiness of aim and grandeur in conception of their artistic ideals they both were most elevated, and in each case their more ambitious compositions failed to make much impression on their contemporaries. We flatter ourselves that we are much wiser and more appreciative than our forefathers because we "understand" Beethoven; who knows but that in a few years the parallelism between these two great artists will be complete? History repeats itself—and our descendants may be marvelling at the apathy and indifference exhibited in the 19th century towards Rubinstein's stupendous creations!

Born at Wychwinitz, near the Russo-Austrian frontier, on the 16th of November, 1829 (not the 30th November, as is often erroneously stated), Rubinstein forms another of the eminent musicians emanating from the Jewish community; for, although it is true that his parents professed the "orthodox" faith, it was only originally embraced as a purely business policy a generation previously. Up to the age of seven his mother was responsible for his musical tuition; then his father set up in Moscow as a pencil manufacturer, where he had his

first lessons on the pianoforte from a teacher named Villoing, who took him on a lengthened tour and exhibited him as a "wonder child," during which he made the acquaintance of Liszt, who proclaimed him "heir apparent to the throne of the pianoforte." He visited London, but was not remarkably appreciated. The "Dramatic and Musical Review" of 21st May, 1842, said of him, however, that "his countenance, though somewhat impaired by a profusion of long hair, beams with frankness and enthusiasm, and affords an apt index to his remarkable talent;" so that he had some admirers.

Subsequently studying in Germany with Dehn he was suddenly called upon to fight the battle of life on his own account through the death of his father who left the family practically destitute. His great talent and genius, however, soon placed them in a comparatively affluent position; and his mother and first instructress had the pleasure and pride of seeing his continued success; she only died two years or so ago. Rubinstein subsequently took up his residence permanently in Russia, dying suddenly on the 20th of November, at his beautiful villa on the Gulf of Finland.

Rubinstein was rather short and square of build, but, nevertheless, was a striking personality; quite the sort of man one would look at twice if casually met in the street. His fingers were very short, thick and square-tipped; how he contrived to accomplish his wonderful feats of virtuosity with such digits is little short of miraculous. One of his greatest features as an executant was the beauty of his *pianissimo* passages; probably no performer, not even Liszt himself, has ever excelled him in this respect. He could play the quickest passages in the most wonderfully delicate manner, yet without dropping or losing any notes. Many performers, even of high rank, are fain to resort to the soft pedal for *pianissimo* phrases which are very rapid; not so Rubinstein; the very lightest pressure, as well as Titanic thunders, were equally under his control. Another wonderful effect was his *tremolos*, especially those *pianissimo*; we have known listeners at St. James's Hall involuntarily look to see if there was any one at the organ, so wonderfully did he manage to get a sustained effect produced by extreme rapidity in *tremolo*.

Like Liszt, Chopin, and many others, Rubinstein appeared to much greater advantage as a player in private before a circle of appreciative and sympathetic friends, than he did in the concert-room. He abhorred the restraint of a *salon*, the donning of evening dress, etc., and consequently was never a "society lion," like Liszt. He was an inveterate, one might almost say a ceaseless, smoker, and was never quite happy if he had not a cigarette either in

his mouth or smouldering on the piano; his friends were, therefore, familiar with the agreeable smell of burning rosewood, though doubtless, they preferred it when it was not their own *clavier* that suffered. We are credib'y informed that Rubinstein has in this manner unmistakably "hall marked" his favourite instruments. Mr. McArthur says "he was fond of a good story, a game of cards or billiards; and was never so happy as when paying compliments to a pretty woman." This seems true; for he once *naively* told the Princess of Wales "that he was delighted to see her because she looked lovely!"

Short in his temper, irritable and faddy to the highest degree, it is little wonder that, although much interested in musical education, he was hardly successful as a pedagogue. He commenced his career as Director of the Conservatoire at St. Petersburg on one occasion (he was director twice, from 1862 to 1867, and again from 1887) by dismissing two hundred students, simultaneously, whom he thought should not waste their time on studying music. What should we say in England if Sir Joseph Barnby or Dr. Hubert Parry were to do the same? Well, we may be sure they *wouldn't*—though perhaps it would be a very good thing if they did! Such stringent and drastic remedies for purging conservatoires and music schools of their deadheads, would, we fear, never be possible in this country, even though such a policy might materially benefit musical art and artists.

Rubinstein was entirely a creature of impulse, not only in his ordinary life, but in his playing, which was therefore almost necessarily unequal. His *allegros* were often hurried into *prestos*: his *allegrettos*, if at all exciting and emotional, into *allegros*. As a consequence, though his technique was more than equal to the demands made upon it at the original *tempo* contemplated by the composer, he frequently played wrong notes. Nobody knew this better than himself, and he was by no means perturbed by the recollection thereof. On one occasion he is reported to have said himself that "he had played enough false notes to make

a concerto." But if the letter kills, the spirit, nevertheless, gives life; and Rubinstein was ever an Apostle of Individualism, and as such, perhaps, sometimes in breathing out the spirit broke the letter. He played, in short, from the heart rather than from the head: not merely intellectually, but emotionally and spiritually.

Being an individualist, he imitated no school and no style. He played at least equally well a piece by our old English composers, Byrd or Bull, as one by Liszt or Chopin. His rendering, too, of the more light and pleasing pieces of modern and contemporary masters was charming, perfect—indeed, illuminating. Some critics allege that he likewise *created* no school; but his influence on the rising generations of pianoforte players, who listened to him long after Liszt had retired from public performances, must have been immense.

Rubinstein was a man full of curious contradictions. A pessimist and agnostic, he was yet to his friends (who were legion) one of the most genial, generous and unselfish men possible. The enormous sums he earned were all quickly spent, and he was often in want of money. It is to this fact that we may attribute his giving forth to the world a number of "pot-boilers" which are by no means worthy of his genius, though there are not wanting many critics who say they are the best things he ever wrote!

As a composer of stupendous Biblical dramas, operas, and gigantic symphonies, Rubinstein has been adjudged a failure. Want of dramatic power (a defect asserted to be frequently found in music of Jewish origin, though Meyerbeer and Mendelssohn could be, and were, dramatic on occasion), want of technique, etc., are alleged as grave defects. It is conceded that his ideas were grand and well-conceived, but like many other impressionable and emotional souls fertile in splendid ideas, it is asserted that he had not sufficient strength to carry them out.

A great, if not one of the greatest, musicians has, however, gone to his rest, and, taking him all in all, we probably shall not, for some time to come at least, look upon his like again.

— * * * * *

THE first step towards improvement is to be convinced that we need it.

FEAR and grief are cowards; give way, and they push on; resist, and they retire.

TRUTH often suffers more from the heat of its defenders than from the arguments of its opposers.

THE greatest man living may stand in need of the meanest.

THINK twice before you pretend to play the oracle.

HOWEVER good your jests may be, it is not good to make a trade of jesting.

BAD taste, to a person of good taste, is what discord is to a good ear.

HE that runs against time has an antagonist not subject to casualties.

SOME CONSIDERATIONS UPON THE EVOLUTION OF DIFFERENT SCHOOLS OF ORGAN PLAYING.

No instrument, it may be confidently affirmed, appears to possess a literature so varied and produced according to methods so entirely dissimilar as does the organ.

It is true that racial and climatic influences are ever apparent in the works of every writer who uses his pen self-reliantly, still, a fugue by one of the old Neapolitan maestros differs little from one by a contemporary German master. Both are fugues, and the accident of parentage counts but for little provided that the writers in each case were capable and in earnest.

In the case of organ music in general it is usually a very different matter, as every organ player well knows. The accident of parentage here seems to make "all the difference."

It is not my intention to prejudice my enquiry by writing a panegyric upon our own already well-established school of organ music, however much the faint praise it is damned with in many quarters might be pleaded in excuse. I may, however, submit that the steady growth of the English organ school justly tends to inspire a firm conviction that it is in this quarter more than in any other that new and valuable developments may be expected.

Few will, I think, deny that our English school is essentially eclectic rather than original, and it is my present purpose to endeavour to account for the elements from which it has been evolved.

Probably the growing divergence between the German and the French schools of organ-building has done most to produce the various elements which the English are crystallising into a concrete and homogeneous whole, avoiding German complexity, obscurity, and clumsiness on the one hand, and French restlessness, flippancy, and mere prettiness on the other.

In England we have ever been a race of travellers and very prone to assimilate any discovery which we found in foreign countries.

I must now anticipate the objection that in speaking of organs and of organ-building I am substituting an *exposé* of effects for an enquiry into causes. It may be said that the conception of new forms of musical treatment led to the building of organs suitable for their expression. Herein, I beg to submit it, lies the whole question—which is cause, which effect?

I will concede the possibility that the musical idioms came first, and that the stops suitable for rendering them came next—although I cannot find this proven in fact—provided that it be in turn conceded to me that the possession of new and

beautiful tone colours may have stimulated musical thought, and have largely diverted it into new channels.

Let us now take our stand about a quarter of a century ago, and see what organs were then. This the reader may himself do more fully, but to facilitate his research I here give a few typical organs:—

GERMANY AND BELGIUM.	COLOGNE CATHEDRAL } BRUSSELS CATHEDRAL } no Vox Humana, no Oboe BONN CATHEDRAL }			No Swell, partial or general.
	Great.	Choir.	Pedals.	
Bourdon, 16ft.	Bourdon, 8ft.	Sub-bass 16ft.		
Principal, 16ft.	Discant, 8ft.	Principal, 8ft.		
Bourdon, 8ft.	Principal, 4ft.	Violon, 8ft.		
Gamba, 8ft.	Octave, 4ft.	Posaune, 16ft.		
Salicional, 8ft.	Flute, 4ft.	Posaune, 8ft.		
Octave, 4ft.	Quint, 3ft.	Posaune, 4ft.		
Quint, 3ft.	Super Oct. 2ft.	Mixtures.		
Super Oct. 2ft.	Mix., —			
Octavin, 1ft.	Trumpet, 8ft.			
Mix., xiv	Bassoon, 8ft.			
Trumpet, 8ft.	Vox Humana			
Clarion, 4ft.				

FRANCE; St. Denis Abbey Church, 1846; Paris, The Madeleine, St. Vincent de Paul, St. Clothilde—all erected previous to 1855—existed as they now stand long before the Franco-Prussian war. St. Sulpice, perhaps the finest organ on the continent of Europe, was built in 1862, and that at Notre Dame in 1868. All these organs had a *swell*, harmonic stops, and pneumatic lever action included in the original specification. Especially interesting is the organ at Notre Dame de Lorette, Paris, of which the following is a description, as it stood in 1836. It will be seen that it contains the germs of Cavaille's later improvements:—

GREAT, CC to F, 54.	CHOIR, CC to F.	PEDALS, 2 oct.
Montre, 16ft.	Eleven stops	Open 16ft.
Bourdon, 16ft.	SWELL to tenor F.	" 8
Montre, 8ft.	Bourdon, 8ft.	" 4
Bourdon, 8ft.	Flute Trav., 8ft.	Trumpet, 16ft.
Salicional, 8ft.	Flute, 8ft.	" 8ft.
Flute, 8ft.	Flute oct., 4ft.	" 4ft.
Two 4ft, two 2ft.	Flageolet, 2ft.	
Eighteen ranks of mixture.	Cornet, xiv	
Reeds, 16, 8, and 4ft.	Trumpet, 8ft.	
Vox Humana	Hautboy, 8ft.	
	Vox Humana 8ft.	
	Cor Anglais, 16ft.	

For English organs contemporary with the above it will be easy for the reader to refer to the first edition of Hopkins and Rimbault or to Hamilton's Catechism of the Organ.

Having thus got a synoptic view of the conditions of organ-building throughout Europe some quarter of a century ago, let us pause, and, as

organists, just think how we could play say Guilmant's "Marche Funèbre et Chant Séraphique" on any German or French organ of the period selected. Could we do justice to any page from Rink's Organ School on a typical French organ? or could we play one of Smart's more important Andantes on either a French or a German organ?—of course assuming that they had been composed at that time.

On a German organ the absence of a "swell" or solo stops, as we understand them, and the crudity of the mechanical arrangements would render any worthy rendering impossible.

On a French organ, with papery "flutes de huit et de seize," and hollow-toned "spitting" metal-stopped flutes (Bourbons de huit) in lieu of diapacons, what would become of the honest four-part chorus writing? Again, the English cornopean and oboe do not correspond with the French trompette and hautbois, the trompette being a strident reed of about five times the power of an English trumpet or cornopean, the hautbois, a delicious orchestral-toned reed intended for solo passages in single notes, but harsh in chord combinations; thus "swell to oboe" would mean nothing on a German organ, and mere cacophony on a French one.

It is, however, due to our English organ builders to point out that while English organs were lamentably incomplete, they still possessed tones rich and firm as far as they went, and the pipes being closely "nicked" the various stops blended well. Foreigners, French and German, even still use very thin "languids," and, to our idea, insufficient nicking, which explains the sibilant coldness of tone and the lack of what we call "roundness" of tone. The late T. J. Robson, speaking with the writer on this point, now many years ago, thus disposed of the whole matter: "English pipes *speak*," said he, "foreign pipes *whine*;" and this, at the time he spoke, was scarcely an unduly forcible illustration.

In France, however, the reeds were usually good, and in a measure rectified the *whining* characteristic. It is to the great French builder, Cavaille Coll, that we owe the harmonic stops, invented by him early in the "forties," and it is only just to claim for him that, in his organ erected at St. Denis, in 1846, he really created the modern organ as we now have it, thus establishing a standard rarely equalled and not exceeded for two decades. Little was done in Germany during the time when France was becoming so prominent in the art of organ-building, and the Germans did

not appear, until very recently, at all anxious to retrieve their total eclipse first by the French and, more completely, by the English builders.

While the English, under the leadership of Willis and others, were going from strength to strength in the art of organ-building, what did the French do?—practically nothing; they remained where they were. What the Germans?—they made a few swell boxes and sparingly introduced a few obvious improvements from France.

Now, as regards the music written for the organ we find equally different but strictly analogous characteristics in the work of the three nations. Germany stands where she was, *facile princeps* in mechanical technique and contrapuntal combination; but the directions, "Clav. I" "and Clav. II" (*some sort of contrast*) seems to suffice for them in the matter of tone colouring.

As the French left the organ stationary soon after its development in 1846—or nearly so—in the same way the new school of French organ writers, so exuberant and bold in its innovations, which immediately followed the introduction of the perfected organ, appears to have remained stationary in the survivors of that period, in Guilmant, St. Saëns, Widor, and in a few other instances. But what of their successors—I mean those who commenced to compose years after these, their masters, attained merited celebrity?

Mr. Best, in his "St. Cecilia," has to go back to Benoist, a very feeble contemporary of Wely, and unearth other equally antique and feeble French work; surely better he would give us if better he had. Then take Widor's ("L'Orgue Moderne") for the encouragement of young writers for the organ. The younger French school of organ writers do not run riot in displaying rich colouring or exuberant if unrestrained melody after the manner of the late E. Batiste. They do not even go back to Wely, the true founder of the French school, and a real genius. No, they do not seem to wish to be French at all. They appear to elect to be German without the knowledge and training of Germans, and at the same time they try to be original. Placed between such dissimilar schools the English organ writers adopted an eclectic attitude, much in the same way that the English organ-builders did in their special province, and in so doing they have virtually created a new school, whose earnest and systematically disciplined efforts inspire something more certain than a mere hope that the English school of organ music and of organ playing will ere long stand without compeer.

M.A., Mus.D.

— * * * * *

THAT anger is not warrantable that has seen two suns.

MALICE drinketh up the greatest part of its own poison.

HOW TO PLAY SCALES.

One often hears a piano-beginner say: "I don't like scales, they are so uninteresting. I shouldn't dislike music half so much if it wasn't for those horrid scales." But is this really so; does every one find them so uninteresting? I think not: the majority of earnest students say they enjoy their scale practice; it gives more freedom to their fingers, and enables them to play with greater ease and facility.

But *how* should they be played? In the first place our aim should be *smoothness*—there should be no nasty breaks in passing over or under the thumb.

In order to gain this end a beginner should practise each hand separately, until the fingering is thoroughly mastered.

It is a great mistake to learn the scales too soon. Many inexperienced teachers allow their pupils to take them as soon as the names of the notes are learnt. The student should go previously through a course of training in finger exercises, in order to get a good position of the hand and to be able to strike the notes in a firm and clear style.

Holding the hand in a good position is of the utmost importance; the back of the hand should be still and quiet, and on a level with the forearm; the outside fingers being held well up, so that the centre of gravity falls towards the thumb. The third finger, which is the weak finger of both hands, must be well looked after to see that it strikes every note equally and firmly.

Having by the means of five-finger exercises rendered the fingers fairly equal in power, independence and flexibility, our next step is to acquire that mobility and looseness of the thumb joint necessary for passing it under the other fingers, which is so necessary in scale playing. Suitable exercises for this purpose will be found in any good pianoforte tutor.

The scales combine in themselves the five-finger exercises, and the thumb exercises also, and in due course they may be attacked. The thumb must not be passed under the fingers with a jerk or twist of the elbow, and the fingers must be passed over the thumb smoothly and connectedly. The five-finger exercises will have cured the dreadful fault of "overlapping," and the equally objectionable "staccato," separating each note from its successor by a lifting of the arm, so common with ill-prepared students.

The wrist, however, may be at first slightly turned, which will give greater ease in passing over or under, as the case may be. *It is important that as one finger goes down the other must be lifted, to produce a perfect legato.* (The finger exercises must

be by no means given up when scales are begun, but should be carefully practised every day).

Let us now take the scale of C major, and consider where the breaks occur. In the left hand, the breaks are in passing the second finger over the thumb, and the third finger over the thumb ascending. In descending, the thumb is passed under the second, and again under the third. The right-hand breaks do not occur at the same interval as in the left, but the thumb is passed under the second, and again under the third. Ascending and descending the second finger is passed over the thumb, and then the third finger. Let the fingering of this scale be thoroughly mastered, and then little difficulty will be found in playing the other scales, although they do not all commence with the same fingering. These must be well studied from some good book on scales, as it would take up too much valuable space in this paper to speak about the special differences of each. When all the scales have been learnt and can be played both hands together quite evenly, in the octave position, they may be next attempted in thirds, that is, commencing in the left hand on the key-note, and the right hand on the third of the scale; also in sixths, the right hand commencing on the key-note, and the left hand on the third of the scale below; and in tenths: when the left will be placed on the key-note, and the right hand on the tenth note above.

These scales can be played in all the different ways mentioned above. They should be learnt also in *contrary motion*. Some teachers recommend that the scales be first learnt in contrary motion before attempting them in similar motion.

For advanced students we recommend scales in double-thirds and sixths. These will be found difficult, and will require great patience and careful study to get the fingering correct, but with perseverance it will soon be learnt, and they will then be found most interesting. These also may be played in contrary motion. Some little difficulty may be found in playing the harmonic minor scales in contrary motion on account of the accidentals not occurring in both hands at the same time.

I must not conclude this article without referring to chromatic scales, which may be fingered in several different ways; one way, for instance, is to place the thumbs on the white keys and little fingers on the black; this will be found very good practice. Evenness before rapidity should be the aim of the performer. Every student must bear in mind Walter Macfarren's rule, that "Slow practice is golden, quick practice leaden."

M. L. W.

Our next number will contain a Portrait and Biography of M. Emil Sauer, and Others, Result of December Competition, Particulars of New Competition, and Articles on "Organ Accompaniments to Oratorios," "Wrong Notes," "Physic and Physique," "Model Pianoforte Lesson" (Beethoven's "Sonata Pastorale"), &c., &c.



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QUOTH Paterfamilias to us one fine day lately, "I want all my children to learn music—it is such a nice amusement." This casual remark set us cogitating as to why this particular form of recreation should be so largely pursued, when innocent diversions of multifarious kinds, which bear much more immediately practical results, lie close at hand. Wood-carving, book-binding, fret-cutting, and many other subjects suggest themselves as occupations in which moderate proficiency would be much more easily attained than is possible to the average music student, and there would be probably much more to show for it. Yet we all know that for one young person learning wood-carving a hundred study music. Is it because music "is such a nice amusement?" Is it because it is "so elevating and refining?" Is it even because the climbers on Mount Parnassus hope (and what a frail hope it is!) to "make money" by it? We think not: the answer is to be found in the fact that most people prefer to perform than to listen. We fear then that vanity, or the desire of personal display, is too often the motive-power, and so long as this is the case, and the rising generation is more anxious to pose as performers than to sit as listeners, England will never be a really musical nation. It is bad enough for an amateur to study music for no worthier object than personal aggrandisement, but woe betide any short-sighted so-called "professional" student who takes music up without having a distinct "call!"

— * * * * *

TRUST not the man who promises with an oath.

WHEN you doubt whether an action be good or bad, abstain from it.

THE mileage of railway in the United States is nine times greater than that of England.

One of the curiosities at Chatsworth House is a weeping willow made of copper, and so dexterously fashioned that at a distance it resembles a real tree. It is really a shower-bath, for by pressing a secret knob a tiny spray of water can be made to burst forth from every branch and twig of the tree, to the dismay of any who may be under it.

MR. E. P. MILLS.



The subject of our sketch first saw the light of day at Pontypridd, on the 8th of June, 1865, and the prosperous metropolis of the Welsh coalfield may well be proud of the musician cradled within its pale. His ancestors hail from Denbigh, and all have more or less a reputation as composers, or instrumentalists. Mr. Mills' father is Mr. Henry Mills, well-known in the musical world as "Tafonwy," from whose facile pen have flowed such well-known compositions as "Y Goedwig" (which won the second honours at an

Eisteddfod, Gwilym Gwent, the most popular of Welsh composers, being awarded the premier credit), "Y teithiwr a'i gi," &c., &c. A relative of the name of Jno. Mills (Jeuau Glan Alarch) was the author of a popular Welsh musical grammar, the first important work of its kind, from which all our leading Welsh musicians have garnered gems of knowledge. Richard Mills, another kinsman, composed "Duw sydd noddfa," &c. Mr. Mills was educated at the Graig School, under the tuition of Mr. Joseph David, and afterwards entered the Wood-road Grammar School, conducted by Mr. H. W. Hughes, Porth. It was at this period of his life he felt a love for the muse, and at once studied under Mr. Brooksbank, late organist of Llandaff Cathedral; harmony and counterpoint was studied by him under Mr. Scott, of Cardiff; and musical form under Dr. Joseph Parry at his lectures on musical form at the University College of South Wales. Although coupled to business the day through he was most assiduous in his musical studies at every leisure moment, often being found from 5 to 11 p.m. at his favourite instrument. Lately he has been prevailed upon to issue several of his works, the first published being "Vesper Music" (Messrs. B. Williams & Co., Paternoster-row). Songs have also appeared in various musical journals. His forte is as a teacher, and the fact that he holds one of the largest circuits for pupils in Wales proves to the hilt his ability and popularity. As an accompanist, too, he is excellent, and his countrymen may all feel proud of one who stands as a typical illustration of the fact that talent if burnished is quite as lustrous and bright amongst the working classes as elsewhere.

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NOTES UPON NOTES.

By W. H. HOLMES.

"Kindly send me a parcel of new pieces for the pianoforte that will almost play of themselves." So I wrote to an old friend of mine, a music publisher. The great plague of one's life is not one's wife, but the "pretty pieces" required for the "pupses" (pupses is short for *poopils*)—a nice "bright" piece, as *some* mammas express it, *jigucketty*, as some others bring it down to you—a piece of about four or five pages, not too long, not too difficult, a few pretty little runs, showy, &c., &c. One takes a piece of four or five pages in a pink, blue, yellow, or red dress, *i.e.*, cover—the music not looking too black—the signature con-

taining one or two sharps or flats. The young lady thinks it "looks pretty" and is not *too* difficult. This is encouraging to the master, but how the young lady who cannot *hear music* in the mind when she sees it on paper, can tell whether it sounds pretty or not, I cannot tell, but however it looks pretty. The young lady takes the piece under her protection for a week; after the master has played it over to her she expresses herself satisfied that it is a "nice, bright piece." The young lady takes the piece and professes to practise it—what a profession! She then comes to take the lessons (often rather a misnomer), the

music master finds that the piece has *not* been practised. He suppresses his feelings, but gently, quite in the creep mouse style, points out a *few* faults. The young lady assumes an injured look, so interesting (to herself), and, in a sort of "Lucrezia Borgia" style, marks her displeasure of the piece by making use of the fashionable term, "I don't care for it." Certainly not; she is truthful enough there—she has not *cared* for it by practising it in any way—and you may tell her that "Don't care" came to a very bad end, and was torn to pieces by lions (as I remember reading in Mavor's spelling-book); and I also remember to have heard that Job was a music-master for a fortnight, and gave it up after that time; he could stand it no longer. You will kindly pardon my giving way to my feelings—it gives a vent to the suppression one has in this "valley o' tears"—I fancy I must have many sympathisers. I once heard of a lady complaining to the proprietress of an establishment for young ladies that her daughter had not got on with her music some one term as she had previously done, for "when she came home at Easter she played a piece in four sharps, and at midsummer she played a piece in *only* one flat." But still there are some bright sides to the picture. When a pupil has advanced sufficiently to appreciate and almost forestall the master, Oh! then, *happy* art of teaching! and, may I say, happy art of learning? Many well-intentioned persons fancy that music is "a *dissipation* of the mind;" and I remember being summoned to attend a young lady who, I was told, played remarkably well, but that she had an extraordinary mind, and therefore did not consider music to be of much consequence. This young lady gave evidence of her extraordinary mind by playing a piece—tolerably correct as far as regarded the notes—without one atom of expression or feeling, and *looking out of the window the whole of the time*; and yet this young lady did not treat her music-master with contempt; it was *only the music*. A lady once expressed her surprise to me in finding that music is not a rest to the mind. I had to explain that music is a rest to the mind from other subjects, but that there is quite enough occupation for the mind if music is really studied. As I have before said, there is a great power of public instruction in music afloat at the present time—the analytical programmes, then trying to listen well to a performance with the *acquired knowledge* of the analysis of any given work, and afterwards reading a critique upon the performance; by these means music grows, and will still grow. It behoves all those who are studying for the musical profession that they should aim at the highest style of perfection in conquering all technical difficulties. The R.R. (*i.e.*, the rough and ready) style may pass for a time; it may be

called "plucky" playing, yet how often it has happened that the more timid player, the one with the greatest amount of musical sensitiveness, has in after-life secured a position much beyond those who have in the first instance carried everything before them; therefore, it is always best to aim at the refinement of task, and also at the refinement of execution. Fingers must be attended to of course; but mind should have the predominance eventually, so as not to be a mere *finger* player instead of a mind player. With regard to those who study music sometimes, alas! considering it as an idle amusement, or means of display, it is difficult to know what to say in the way of advice—if advice will be taken. Music-masters must live, so must their wives and families (if they have such delightful encumbrances); if they have *musical* consciences, they must pocket the affront—"Fee, fye, foe, *fum*."

The fee does it, the music-master is compelled to earn his daily bread by "pretty pieces" according to the recipe of young ladies generally. They are required to be short (of about four or five pages) pretty, and not too difficult, &c., &c., and &c., &c., and——. I can't say any more, my feelings overpower me, and I can do nothing to conceal my agitation. But there is consolation somewhere; there are some *good* pupils, and I am thankful to say I have been fortunate in having them—and these set an example—and we all know if one young lady wears pretty cuffs how other young ladies will follow the fashion. I hope I may not receive a cuff from some of my fair readers, it would be unfair so to do; it is all for their good I am writing, if they could but think so. But I will go one step further—do they think? They think they do. Happy delusion! I would not wish to disturb their too kind belief in themselves. They manage to get on—they play away hearts and perhaps lose their own. "Music hath charms to soothe the savage beast" (that is, of course, speaking of the unfair sex). "Love in thine eyes" is all very well (I know a young lady who I once said ought to be taken up for stealing, *i.e.*, stealing furtive glances), but I like "love in the fingers." A lady's playing should win its way, not by a pugilistic encounter with the pianoforte, but by "melting moments;" squeezing the ivories and pressing the ebonies—all *con amore*, *languido*, *teneressa*—the fingers, looking pretty upon the instrument, avoiding the "high action," never disturbing the sense of hearing loving, lovable and lovely music by seeing ungraceful movements of the body—without mind.

A lady should never play with long nails so as to sound like patters going over the pianoforte, or to remind an audience of their natural weapons; but let it be speaking playing in "songs without words,"

not too fast, like their general speaking, about *perhaps*, nothing, but *real* sentimentality.

This reminds me of a gentleman who told me, previous to giving his sister some lessons, that he considered her playing "too gushing." She had some lessons from me, and is now married, and I believe her playing is not "so gushing." As I have

before said, young ladies will (and what young lady has not a will, and that of her own, too) "trip it on the light fantastic toe," making a treadmill of the pianoforte, and never "star-gazing" to see when they are to take up the pedal, the intoxicating medium, the refuge for the destitute. But I must stop, or I shall get into a puddle about this pedal.



ON THE MANNER OF STUDYING A PIECE.

By CARL CZERNY, 1839.

The time which is devoted to the study of a piece may be divided into three periods, viz., firstly, in learning to play it with correctness; secondly, in practising it in the time prescribed by the author; thirdly, in studying the proper style of executing it.

In the *first period* the player must seek for practice the best possible mode of fingering, and carefully habituate himself to the observance of the strictest purity and correctness in regard to the value of the notes and characters which the piece contains; for this purpose he must necessarily play it over at first in a very slow time.

When this is perfectly attained the second period begins in which, by degrees, and when he has completely conquered all the mechanical difficulties and stumbling-blocks in his repetition, and this must be persevered in till he is completely master of it in the exact time prescribed by the author.

Now commences the *third period* in which he must study in all their gradations of light and shade the marks of expression already prescribed, as *ritard*, *smorz*, *acceler*, etc., and then take counsel of his own feelings so as faithfully to render the character of the piece which, in the meanwhile, he has had time to learn.

If we were to pass too soon from one of these periods to another we should very much increase the difficulty of properly studying it; for we cannot possibly play it in the right degree of movement without stumbling when we are not thoroughly acquainted with the notes and fingering. Just as little can we impress the hearer with the real character of a piece while we are compelled to execute it in too slow a movement. Nay, even to the *ritandandos* and other delicate modifications of time and tone we cannot discover the *right gradations* till we are intimate with the prescribed time. Yet even in the second of these periods we may attend to the *fortes* and *pianos*.

The pupil must also endeavour to study and learn each piece in the shortest possible time, for he will at last become tired of it if he be obliged to spell and labour at it month after month. After all, the

quantity of time which we must devote to the practice of any one piece depends on its difficulty and its length; but the pupil ought not to study any piece which would cost him, comparatively speaking, too much time, and which must therefore be beyond his power. The greater number of pieces to be studied must be reserved for that stage of progress which will at last render him able to play *everything*; and it is, therefore, by no means a matter of indifference whether the pupil has learned to play correctly ten pieces or thirty in any one year.

Musical productions, unlike most productions of the other fine arts, have to overcome the disadvantage that their beauties, and consequently their value, is judged of according to the way in which they are performed. But it depends upon the player whether a piece shall please or displease, and even the most successful composition will produce on the hearer an unpleasant effect if it be played incorrectly, in a stumbling manner, in the wrong degree of movement, or with a misapprehension of its real character. Nay, it often happens to the player himself on the first trying over or studying of a piece to form a very erroneous judgment of its merit, while perhaps if it were properly played it would produce a charming effect.

At first the pupil naturally enough stumbles often in studying a piece, particularly at dissonant combinations; he is often obliged, as it were, to slowly spell over particular passages, by which means he cannot easily gain a general idea of the whole; and at last he loses patience because he ascribes to the composition itself those false notes and unintelligible passages which are in reality the offspring of his want of skill. This, for instance, often requires whole years before they become known to and esteemed by the public. Let, therefore, the player abstain from forming any judgment respecting a composition till he is able to execute it well, and strictly according to the intentions of the author.

It is, of course, understood that he has all along observed the ordinary marks of expression, such as *forte*, *piano*, *cres.*, &c.

CORRESPONDENCE.

NORTH v. SOUTH.

TO THE EDITOR.

SIR,—Your correspondent M.R.C.O. traverses my theory, without having taken the trouble to observe what it is.

I said nothing about euphony of language or correctness of pronunciation. I spoke only of breadth, vigour and clearness, and of varied inflection, involving that exercise of larynx, jaws, tongue and lungs which constitutes the primary equipment of the vocalist. These characteristics I find in Northern England and the whole of Wales.

My opinion has been confirmed by a well-known voice trainer, that (doubtless strengthened by hereditary transmission) they constitute the *basis* of musical predilection; just as in the South, whether rural or urban, all these qualities are conspicuously weak, and in general the predilection absent, or, more probably, only dormant.

Welsh has but one guttural sound, akin to the German *ch*, not found in English. The language is certainly not unvocal, awkward conjunctions of consonants being eliminated by a system of mutations, rather puzzling to an outsider, but in themselves very beautiful, though their use leads to running of one word with another, erroneous in a foreign tongue. Thus an untaught Welsh tenor would for "Shine in their," etc., sing "Shine nin their," etc. This is doubtless the habit which M.R.C.O. has observed. The "w" so frequently found is a broad vowel equivalent to the Greek omega, but pronounced "oo." The "ll" is merely a sibilant, "ff" is merely the English "f" sound as distinct from the Welsh, which is pronounced as "v," and so on; while the appearance of Welsh in print, uncouth as it may seem to M.R.C.O., is due to its being, with trifling exceptions, phonetic, and also to the practical but incorrect use of English type and script for special letters. I am not Welsh, and my knowledge of the language is not profound,

but it is sufficient to enlighten me as to the immense amount of nonsense talked about it. Musically, its greatest defect is the "double-knock" accent, which, however, is irrelevant to the present discussion. I again propound my theory, one based on observation, borne out by facts, and confirmed by eminent authority. Until a better one is propounded, I think your readers will regard the letter of M.R.C.O. as hardly contributing to the elucidation of the subject.

THOMAS CASSON.

Brondesbury,

1st December.

TO THE EDITOR.

DEAR SIR,—I think M.R.C.O. has entirely misapprehended Mr. Casson's argument, even though I cannot accept it myself.

You pointed out in your leader certain facts, and said that it was hard to account for them, as the English were practically a mixed race; the conditions being the same in all parts, so far as heredity goes, therefore that the only affecting bias was probably largely that of education.

It seems to me that Mr. Casson is rather confounding cause with effect, and does "not go to the bottom of things" when he asserts that the language is the factor. Why are these peculiarities to be found in certain localities? What is their connection with keenness of ear and appreciation of musical effects!

Mr. Casson's way of putting it reminds me of the old problem as to which was first, the hen or the egg!

I abstain from propounding a theory myself, for, to be frank, I haven't one.

HAROLD MALKIN.

Denmark Hill,

12th December.

PRIZE COMPETITION.—No. 11.

The success which our November Competition achieved has induced us to announce another on similar lines for the current month.

We must call special attention to the alteration of Rule 2.

It has been pointed out to us that the voting might be materially influenced if some competitor sent in a large number of coupons *each plumping for the same candidates arranged in one particular order.*

If this were done it might completely defeat our object, which is to obtain an expression of public opinion as to the popularity of the several works selected, hence the restriction imposed.

Competitors are required to fill in numbers in the space provided, signifying the order in which they think the works should be arranged, *e.g.*, the most popular should be numbered 1, the next in order should be No. 2, and so on. Votes will be

tabulated and the works arranged in the order thus obtained.

We offer a Prize of ONE GUINEA to the competitor whose coupon contains, or most nearly contains, the winning list.

The following rules must be strictly adhered to, or competitors will be disqualified:—

1. The Coupon below must be filled in and returned to our London Office, 84 Newgate Street, *not later than* first post on January 21st, the outside of the envelope being marked "Competition."

2. The Competition is free to all who send in their replies on accompanying Coupon. Competitors may send in more than one answer if they choose, but a separate coupon must be used for each, and the order of arrangement must vary on each coupon.

3. In the envelope must also be enclosed a *sealed envelope*, containing on the *outside* the motto chosen by the Competitor (and which also appears on the Coupon), and *inside*, the name and address of the Competitor, but *not* the Coupon.

4. In the event of a tie the prize will be awarded to the coupon first opened. The

Editor's decision must in all cases be considered final.

COUPON No. 11.

(Please cut out neatly.)

- No... "The Redemption."
 „ "The Hymn of Praise."
 „ "Acis and Galatea."
 „ "The Golden Legend" (*Sullivan*).
 „ "St. Paul."
 „ "Stabat Mater" (*Rossini*).
 „ "Judas Maccabeus."

Motto _____

— * * * * *

RESULT OF PRIZE COMPETITION—No. 9.

We have received over 200 replies to this, 14 of which were disqualified for non-attention to rules. The results obtained by tabulation of votes is that the songs must be arranged as follows:—

1. "The Better Land."
2. "Nazareth."
3. "The Children's Home."
4. "The Message."
5. "The Venetian Song."
6. "Let me dream again."
7. "The Star of Bethlehem."

We confess to a little surprise at finding "The Star of Bethlehem" at the bottom, but the fact remains that according to the votes given it has the honour of possessing the "wooden spoon."

Nos. 1, 2, and 3, secure their places by large majorities, No. 1 being far above all its competitors. Only one vote separated Nos. 4 and 5.

Two coupons, bearing the mottoes "Pas triste, pas gai" and "Volenti nil difficile," respectively,

gave the exact list, the former being the first opened we award it the prize; the winner's name and address is

J. E. ROBERTSON-WEBB,
 18 York Street,
 Portman-square, W.

to whom a cheque for One Guinea has been forwarded.

We wish we could impress the fact upon some of our competitors that there *really are* more mottoes in existence than "Nil Desperandum" and "Excelsior;" we fully appreciate the grim determination of the one and the laudable ambition of the other as a matter of sentiment, but from the humble Competition Editor's point of view "Pins and Needles" and "Plum Duff" are decidedly preferable, though less romantic. Do please add residential town, or something, when using "N.D." or "E"!

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THE thoughts that come unsought, and as it were dropped into the mind, are commonly the most valuable we have.

HE that lives according to reason will never be poor; he that governs his life by caprice will never be rich.

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FROM THE EDITOR'S NOTE-BOOK.

Madame Fanny Moody and Mr. Charles Manners announce that they will give a Prize of £100 together with 5 per cent. on the net receipts, for the best opera submitted in competition under the following conditions (open to British subjects only):—1. The opera to play about 1½ hours. 2. The libretto to contain not more than five and not less than four characters. 3. If four characters, the voices to be soprano, contralto, tenor and bass. 4. If five characters, the fifth voice to be a baritone. 5. No chorus. 6. If possible, the more important parts to be soprano and bass. 7. The action of the opera to take place in a room or garden, &c. "Philemon et Baucis," and the garden act in "Faust," are suggested as examples. 8. Composers to send in their works under a *nom de plume*. The *nom de plume* of the successful competitor will be advertised in the London papers of May 15th, 1895. The winner then to communicate his real name and address. 9. The successful opera to be first performed in a London theatre towards the end of May, 1895, when the name of the composer will be announced and the prize presented. The following gentlemen have kindly consented to adjudicate upon the work sent in:—Mr Joseph Bennett, Mr. Frederic Corder, Mr. Frederic H. Cowen.

I have happened upon the following anecdotes of great men, which are not veritable "chestnuts," since last month, which may be interesting:—

Lully, the celebrated composer, being dangerously ill, his friends sent for a confessor, who told him he could only obtain absolution by burning all that he had composed of an unpublished opera. Lully burnt his music and the confessor withdrew. On his recovery one of his patrons was informed of the sacrifice he had made. "And so," said he, "you have burnt your opera; and you are really a block-head to believe in such absurdities." "Stop, my

friend," said Lully, whispering in his ear, "*I have another copy.*"

Gluck, when he felt in the humour for composing, had his piano carried into a meadow, and with a bottle of champagne on each side of him transported his imagination to Elysium.

Sacchini is said to have declared he never had moments of inspiration except his two favourite cats were sitting one on each shoulder.

When Ramsay was one day complimenting Newton upon the new lights he had thrown upon science, he made the following splendid reply: "Alas! I am only like a child picking up pebbles on the shore of the great ocean of truth."

Sir Isaac Newton, feeling very cold one winter's evening, drew his chair very close to the grate, in which a fire had just been lighted. By degrees, the fire having comfortably kindled, Sir Isaac felt the heat intolerably intense, and rang his bell with unusual violence. When his servant appeared, Sir Isaac (by this time nearly roasted) said, "Remove the grate, you lazy rascal, before I am burnt to death!" "And pray, master," said the servant, "might you not rather draw back your chair?" "Upon my word," said Sir Isaac, smiling, "I never thought of that."

Our Leipsic correspondent, Mr. Harry Brett, has been having a rather amusing passage of arms with a certain Herr Güssmacher, who had been severely taken to task by the leading musical journal there for his inaccurate and prejudiced criticisms published in an American journal—in which Mr. Brett scores heavily. A pamphlet containing full particulars has been published by Mr. Brett, and will be found very entertaining reading.

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DEAN HOLE'S ANECDOTES.

Among the many anecdotes which fill Dean Hole's new volume of reminiscences none appear to give the narrator more amusement than those concerning his own cloth, which abound. He is as much tempted by a clerical anecdote as any layman can possibly be.

On the subject of long and high-flown sermons he is strong in protest, and is very severe on the characteristic pulpit-bore, who seems, as he says,

rather soothed than offended by soft sounds of slumber, like music from the "Sonnambula." One of these tedious preachers, he says, went away for his holidays, and the clergyman who took his duties in his absence apologized one Sunday to the clerk in the vestry, after the service, for the shortness of his sermon. A dog had been in his study and torn out some of his pages. "Oh, sir," said the clerk, a bright beam of hope on his counten-

ance, "do you think you could spare our vicar a pup?"

To one of the tall-talkers Spurgeon once said: "Your Master sent you to feed sheep; you preach as if you were feeding giraffes."

The slip of the candidate who addressed a body of rural labourers as so many "Tons of Soil" is a mistake so good as to read as if it were intended.

An address on "Flowers and Florists" introduces Jinks, the stationmaster, who beguiled his time at a wayside station, where trains are few and late, by showing good precepts on the platform-beds, such as "Seek Peace" or "Watch and Pray." Alas! a malignant enemy and rival florist advertised his wares in the same way on an opposite bank in the form of "Jinks is a Hidiot." Whereupon the sensitive stationmaster laid his head on the rail with suicidal intent; but the train was so late that he died of starvation.

There is a capital story of a country bumpkin elevated into footman for the nonce, and describing his first impressions of a dinner party:—

"Oh," he said, "it was grand. We stoort in the

hall, me and the other gentlemen in livery, and they flung open the folding-doors, and out come the nompions, lords and ladies and such, two and two, arm in arm. I was quite surprised at mestur! He came out with a skimpy old girl, almost old enough to be his grandmother, and there was Miss Johnson a-looking so beautiful with flowers and feathers, and bits of glass a-sparkling! I never made no mistakes, except giving one gentleman mustard wrong side, and just a few drops of gravy down an unbeknown lady's back."

The extract is like a bit of Dickens. Nor do we object to the story of the hypochondriac Dumps and his long-suffering neighbour: "Well, Dumps, how are you to-day?" "Thanks, much worse. Last night I was at Death's door." "Oh, Dumps, why didn't you go in?"

Of the still lingering notions about the English love of sport Dean Hole tells a good story of a Polish cousin: "I suppose that you first shoot at the fox with a gun, and then achieve him with a cutlass." "Achieve with a cutlass" for "finish with a knife" is a triumph of oddity.



ANSWERS TO CORRESPONDENTS.

JESSIE M. C.—Many thanks; but we fear your idea is hardly original, nor is the workmanship quite technically correct.

ORGANO.—We don't think that there is anywhere published an edition of the "Messiah" or the other oratorios with the accompaniments arranged specially for the organ, *i.e.*, with pedal obligato; and we fear the demand is not great enough to tempt anyone to spend much time and money in publishing such. You can, of course, obtain many of the separate movements so arranged, but not the entire works under one cover. It may, however, be taken that anyone with sufficient skill to play the accompaniments with facility as written on the pianoforte, and who is also an organist, can readily adapt them to the "king of instruments."

AMY C.—It is best to turn over from the performer's left side, and from the *top* of the page, so that the whole of the music remains uncovered. An experienced performer can generally turn for himself, and if he has a good memory so that he can turn the page at a convenient place either sooner or later than as printed, and by the adoption of other ingenious devices, he can often manage very well by himself, and will probably prefer doing so rather than run the risk of disaster through the incompetence or nervousness of his assistant (?)

MARIE T. S.—Yes, operatic overtures as piano duets are going out of fashion perhaps, excepting as useful pieces for village concerts, or in the home circle; but if you get some good musician to add a part from a "solo" part on the harmonium to your duet it will be immensely improved. If you can add a violin, flute, or other instrument, playing its own part, and so on *ad libitum*, it will be even better.

X. Y. Z.—If you have "not much execution but good taste" it is far better so than to have no taste and much execution—which will probably lead to great slaughter of inoffensive compositions. You must take heart of grace, and recollect that while "execution" can nearly always be attained by

persevering efforts on the right lines, yet "taste," which is a gift of nature not always to be acquired, is much more the indispensable factor for the ultimate manufacture of the musician. You might try Chopin's Nocturnes and some of his Valses, which are, many of them, easy enough as to execution, and yet permit the display of the most refined and delicate "expression."

JOHN JONES.—We believe the number of students who take up wind instruments in the Royal Academy of Music, Royal College of Music, &c., is very small. Many of the leading performers on these instruments have, at some period of their lives, been members of military bands, and have received their training in the regimental band-room. We should recommend you to turn your attention to this direction; and also to recollect that the pay of orchestral players, as a rule, is wretchedly low.

AMATEUR.—The meaning of the words "con civetteria e disinvolto" at the head of our last published song, "Tittle Tattle," is "with humour or coquetry, and in a free, unfettered and natural manner." We take it that the composer desires it to be sung with intelligence, and a due regard to the spirit and sentiment of the words, rather than with a slavish adherence to the absolute values of the written notes.

AZAG.—We cannot express our opinion in print as to the *bona-fides* of this, that, or the other. We will give you the information you require if you send us a stamped addressed envelope.

We are always pleased to assist our readers to obtain any desired information, provided that our correspondent's real name and address is enclosed; not necessarily for publication.

Queries should be received before the 10th of the month.

Rejected contributions are returned if stamps for the purpose are enclosed.

